

樂曲介紹

大學節慶序曲，作品八十

布拉姆斯（一八三三~一八九七）

布拉姆斯生於漢堡一個貧寒家庭，後來在維也納定居並創出一番事業，故被很多人視為貝多芬的繼承人。最先提出這看法的是舒曼，兩人於一八五三年初會面，當時舒曼已有此說法，可惜不久後他就精神崩潰，壯年早逝。一八八〇年，布拉姆斯獲波蘭布雷斯勞大學頒授榮譽博士學位，大學期望他撰寫一首新曲以誌這件盛事。布拉姆斯選擇送上《大學節慶序曲》，於翌年在布雷斯勞由他指揮演出。他為這首管弦樂曲所作的配器，是一支短笛、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管，加上一支倍低音管、四支圓號、三支小號、三支長號、一支低音大號、三個定音鼓、一個大鼓，以及銅鈸和弦樂組，甚有華格納音樂的浩大聲勢。他又於一八八〇年寫下《悲劇序曲》，把兩首序曲合成一對，以作對比和平衡。

布拉姆斯原以為《大學節慶序曲》這曲名過於拘謹，不過後來仍採用了。他在這首作品用上了多首學生飲酒歌。一段C小調序奏後，音樂轉至C大調，小號組領出第一主題，把學生歌曲《我們建了一座美樓》寫成聖詠式的版本。接着又來兩首學生歌曲，其中一首成為樂曲的第二主題，另一首是大學新生唱的《何者從遠方來》，由巴松管首先奏出。為全曲作結的是大眾熟悉的《且來同歡》，布拉姆斯為這段音樂標示了「莊嚴地」，把音樂推至高潮，也許正如前述，以這首作品來回應華格納C大調的《紐倫堡名歌手》序曲。

夜間音樂：葉間的聲音

楊諾夫—楊諾夫斯基（生於一九六三年）

迪米齊·楊諾夫—楊諾夫斯基生於烏茲別克的塔什干，起初是在塔什干音樂學院隨父親費力斯·楊諾夫—楊諾夫斯基學習，後來得到其他作曲家的鼓勵，包括舒列特克和古拜杜蓮娜，赴國外深造，吸收各地的文化與靈感，最後對利格特和貝里奧大為折服。由於他對本國音樂深感興趣，便把很多烏茲別克的素材、樂器和主題，巧妙地織進自己的作品中。

《夜間音樂：葉間的聲音》寫給由九個樂手組成的合奏團演奏，樂器包括長笛、單簧管各一支，兩位敲擊樂手，豎琴、鋼琴各一具，小提琴、中提琴、低音大提琴各一支，另外是錄音帶和獨奏大提琴。這曲是由馬友友的絲路計劃委約創作；這個計劃於一九九八年成立，目的是促進多範疇的跨文化創作，至今碩果纍纍。這首樂曲非常成功，馬友友再委約他撰寫一首《大提琴協奏曲》，於二〇一〇年首演。《夜間音樂：葉間的聲音》中有一段歌曲的錄音，由一位烏茲別克老婦人所唱，這首歌的其中部分由大提琴獨奏。

D大調第一交響曲，作品二十五，「古典」

浦羅歌菲夫（一八九一～一九五三）

快板

稍慢板

嘉禾舞曲：不太快的快板

很活潑的活板

浦羅歌菲夫在他那一輩蘇俄作曲家裏，屬於頂級人物，只是在那個大時代的政治社會環境中，也無可避免要經受命運的轉變。他聰慧早熟，於一九一七年俄國革命爆發之前，在聖彼得堡音樂學院受訓，對所有長輩全不放在眼內，甚至包括院長格拉祖諾夫。一九一七年布爾什維克政權成立，他得到新政府的首肯，可以到外國開展事業。他能夠離開國門，《古典交響曲》是一大助力。他起初到美國去，後來轉到法國，不過到了一九三六年，他返回俄國，因為他與國內的人物一直保持聯繫。只是，他回國後，發現自己漸漸失去了音樂部門當權者的歡心。他跟蕭斯達高維契以及多位音樂家一樣，在一九四八年被嚴厲批評為形式主義。他與史太林同一天去世，因此日後國家放寬政策，他也無福享受。

浦羅歌菲夫這首《D大調第一交響曲》又有《古典交響曲》之稱。以往他一直撰作鋼琴音樂，但這時他想嘗試寫一點與鋼琴無關的作品，於是着手依照海頓的風格，模擬創作一首近代的版本，結果就得出這首迷人的作品。這曲明顯帶有新古典派音樂的輪廓，又符合十八世紀音樂的規定，小心處理每個細節。這首交響曲最初於一九一八年初在彼得格勒亮相，大受公眾歡迎，也得到新人民政府的教育委員贊同。這曲用上長笛、雙簧管、單簧管、巴松管、圓號與小號各兩支，另有三具定音鼓和弦樂組。第一樂章採用奏鳴曲式，跟着是抒情的A大調慢樂章和跌宕起伏的〈嘉禾舞曲〉。這首舞曲是最先寫成，主旋律於結束前突然來個急轉彎。浦羅歌菲夫本來已寫了一段終樂章，但棄而不用，再寫了另一段，也是採用奏鳴曲式，為這首風趣、優雅、迷人的樂曲帶來終結。

A小調大提琴協奏曲，作品一二九

舒曼（一八一〇～一八五六）

不太快

慢板

十分活潑

舒曼的父親是位作家兼出版商，而他跟當代很多作曲家一樣，愛好文學。在音樂方面，他起初只是個業餘愛好者，但因為得到著名鋼琴教師弗德烈·威克的支持，在父親去世後，說服了母親和監護人，讓他放棄上大學，改而專注音樂。只是他不願意循序漸進地學習技

巧，加上手指出了問題（原因也許是出於他曾因為治療性病而使用過水銀），令他要當個音樂會演奏家的夢想無法實現。一八四〇年，舒曼經過與老師威克的多年纏訟後，終於與老師的寶貝女兒—鋼琴家克拉拉·威克結婚。婚後，他度過不穩定的十年，期間從創作鋼琴樂轉至撰寫更大規模的作品。後來事業有了轉機，應邀到杜塞爾多夫擔任音樂總監，似乎從此可以過安穩日子了。只是這個職位的要求甚為嚴苛，其他曾在任的音樂家都覺得難以應付，舒曼終於精神崩潰。他嘗試自殺不遂，到了一八五四年終於瘋了，兩年後與世長辭。

這首《大提琴協奏曲》寫於一八五〇年，舒曼在自己的作品目錄中形容這是一首「音樂會樂曲」。那時他剛到杜塞爾多夫，才上任不久，同期創作的作品還有《第三交響曲「萊茵」》。舒曼本人略懂大提琴，於一八三〇年代曾經學習過；那時他不得不放棄鋼琴，至少不再夢想作個鋼琴演奏家。大提琴的低音區域困擾了不少作曲家，因為到了那個音域，大提琴的聲音很容易被樂團蓋過。舒曼撰寫樂譜時避過了這個難題，但有些人發現如此配器確有點不足，以致曾有人把整首協奏曲重新編寫管弦樂部分，令音樂聽上去更有趣，雖然同時也有點怪異。

協奏曲以木管樂器的和弦以及弦樂組的撥弦聲開始。小提琴組拉奏出一段簡短的伴奏音型後，獨奏進場，宣告非常浪漫的第一主題。這段主題一直佔據突出的地位，直至樂團第一次齊奏才終止；之後獨奏繼續以一個樂段回應。樂曲中的狂想素材經過開展，獨奏主題返回升F小調，然後在再現部以原來的調再次奏起，第二主題則理所當然地回到主音大調。跟着，獨奏部分領出感情豐富的F大調慢樂章。兩個樂章的主題這時簡略地重現後，大提琴領出終樂章。這個樂章以琶音為基礎，也是大提琴主題的一部分。最後，一段帶伴奏的華采樂段，將全首曲快速又義無反顧地直奔至終結。

Programme Notes

Academic Festival Overture, Op. 80

Johannes Brahms (1833-1897)

Born in Hamburg into a relatively humble family, Johannes Brahms was to establish himself in Vienna, where, for many, he came to seem the natural heir to Beethoven, as Robert Schumann had suggested, soon after their first meeting in 1853 and shortly before Schumann's mental breakdown and early death. In 1880 Brahms had been awarded an honorary doctorate at the University of Breslau and it was hoped that he would mark the occasion by a new composition. Brahms chose to provide the *Academic Festival Overture*, which he conducted in Breslau the following year. He scored the piece for an orchestra of Wagnerian dimensions, a piccolo, pairs of flutes, oboes, clarinets and bassoons, with a double bassoon, four horns, three trumpets, three trombones, bass tuba, three timpani, bass drum, cymbals and strings. His *Tragic Overture* of 1880 was written as a companion piece, a contrast and counterweight.

For the *Academic Festival Overture*, a title that he at first considered too formal, Brahms made use of a series of student songs. The work starts with a C minor introduction, shifting to C major as the trumpets introduce the first subject, a chorale-like version of the student song *Wir hatten gebauet ein stättliche Haus* (We had built a fine house), two more student songs follow, one providing the second subject, and a third heard first from the bassoons, the freshman's *Was kommt dort in der Höh* (What comes there from afar). The whole piece ends with a version of the well-known *Gaudeamus igitur* (So let us rejoice), marked *Maestoso*, a culmination that, as has been suggested, might make the whole work seem an answer to Wagner's C major Overture to *The Mastersingers of Nuremberg*.

Night Music: Voices in the Leaves

Dmitri Yanov-Yanovsky (b. 1963)

Dmitri Yanov-Yanovsky was born in Tashkent and was first taught by his father, Felix Yanov-Yanovsky, at the Tashkent Conservatory. Encouraged by other composers, including Alfred Schnittke and Sofia Gubaidulina, he went on to further study abroad, absorbing various influences and inspiring in him an ultimate admiration for the work of Ligeti and of Luciano Berio. His interest in the music of his native country has brought a use of Uzbek elements, instruments and themes, skilfully woven into his music.

Night Music: Voices in the Leaves is scored for an ensemble of nine players, flute, clarinet, two percussion players, harp, piano, violin, viola and double bass, recorded tape and

solo cello and was commissioned by Yo-Yo Ma's Silk Road Project, a fruitful venture founded in 1998 to foster multi-disciplinary cross-cultural achievements. The success of the work resulted in a commission for a *Cello Concerto* for Yo-Yo Ma, which had its first performance in 2010. *Night Music: Voices in the Leaves* makes use of a recorded song from an old woman in Uzbekistan, part of the song given by the composer to the solo cello.

Symphony No. 1 in D, Op. 25, 'Classical' Sergey Prokofiev (1891-1953)

Allegro

Larghetto

Gavotta: Non troppo allegro

Molto vivace

Sergey Prokofiev, one of the leading composers of his generation in Soviet Russia, suffered the changes of fortune inevitable in the political and social circumstances of the time. Precocious as a child, he was trained before the Revolution of 1917 at the St. Petersburg Conservatory, showing little respect there for his elders, including the director of the Conservatory, Glazunov. After the establishment of the Bolshevik regime in 1917, he was able, with permission from the new authorities, persuaded in part by his *Classical Symphony*, to attempt a career abroad, first in America and then in France. In 1936, however, he returned to Russia, where he had always maintained links, only to find himself increasingly out of favour with the official musical establishment. Like Shostakovich and others, he suffered in the condemnation of formalism of 1948, and died on the same day as Stalin, unable, therefore, to benefit from any subsequent modifications of government policy.

In his *Symphony No. 1 in D*, the so-called *Classical Symphony*, Prokofiev set out to write a modern approximation to the style of Haydn, at the same time experimenting with composition away from the piano. The result was a work of great charm, clear in its neoclassical outline and demanding all the careful attention to detail that the eighteenth century suggested. The symphony was first performed in Petrograd in the early months of 1918, and was well received by the public and by the new People's Commissar for Education. It is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, with three timpani and strings. The sonata-form first movement of the symphony is followed by a lyrical A major slow movement and a quirky *Gavotte*, the movement first composed, its principal melody with a strange twist in the tail. The last movement, which replaced an earlier finale, is again in sonata form, bringing to an end a work of wit, elegance and charm.

Cello Concerto in A Minor, Op. 129

Robert Schumann (1810-1856)

Nicht zu schnell

Langsam

Sehr lebhaft

The son of a writer and publisher, Robert Schumann, in common with a number of other composers of his generation, had marked literary proclivities. As a musician he must initially have seemed something of a dilettante. With the support of a well-known piano teacher, Friedrich Wieck, he was able to persuade his mother and guardian, after his father's death, to allow him to give up university studies to concentrate on music, but his unwillingness to follow a consistent course of technical work and weakness in his fingers, the possible result of mercury treatment for a venereal infection, made his contemplated career as a concert pianist impossible. His marriage to the pianist Clara Wieck, his former teacher's favourite daughter, came about in 1840, but only after prolonged litigation with his future father-in-law. After his marriage there was an uneasy decade in which he turned from writing piano music to compositions generally on a larger scale. His career eventually led to an appointment that seemed to offer security as director of music in Düsseldorf. There, however, the demands of a position that had proved uncomfortable enough for other musicians, brought a mental breakdown. After an attempt at suicide, he succumbed, in 1854, to final insanity. He died in 1856.

Schumann wrote his *Cello Concerto* in 1850, describing it in his own list of compositions as a *Konzertstück*. It came, therefore, during the first period of his tenure in Düsseldorf, at the time of the composition of the Third Symphony, the *Rhenish*. Schumann already had some knowledge of the cello, an instrument that he had tried to play in the 1830s, when he was forced to turn his attention away from the piano, at least as a professional performer. The lower register of the cello poses certain problems to composers, since it may all too easily be obscured by the orchestra. In his scoring Schumann avoided this, but some have found deficiencies in the orchestration, leading others to re-orchestrate the concerto in ways that are interesting, if idiosyncratic.

Woodwind chords with pizzicato strings open the concerto, the soloist entering after a brief accompanying figure from the violins. The strongly romantic first theme is proclaimed by the cello, which continues in prominence until the first orchestral *tutti*, to be answered by a further solo passage. The rhapsodic material is developed, the solo theme returning in F-sharp minor before the recapitulation in the original key, with the secondary theme now duly in the tonic major. The soloist leads the way to an expressive F major slow movement and brief reminiscences of the principal themes of both movements before the cello leads to the finale, with arpeggios that form part of the cello theme, the basis of the movement. An accompanied cadenza ushers in a rapid and emphatic conclusion.